

THE MEDALLIST



VOLUME SEVEN

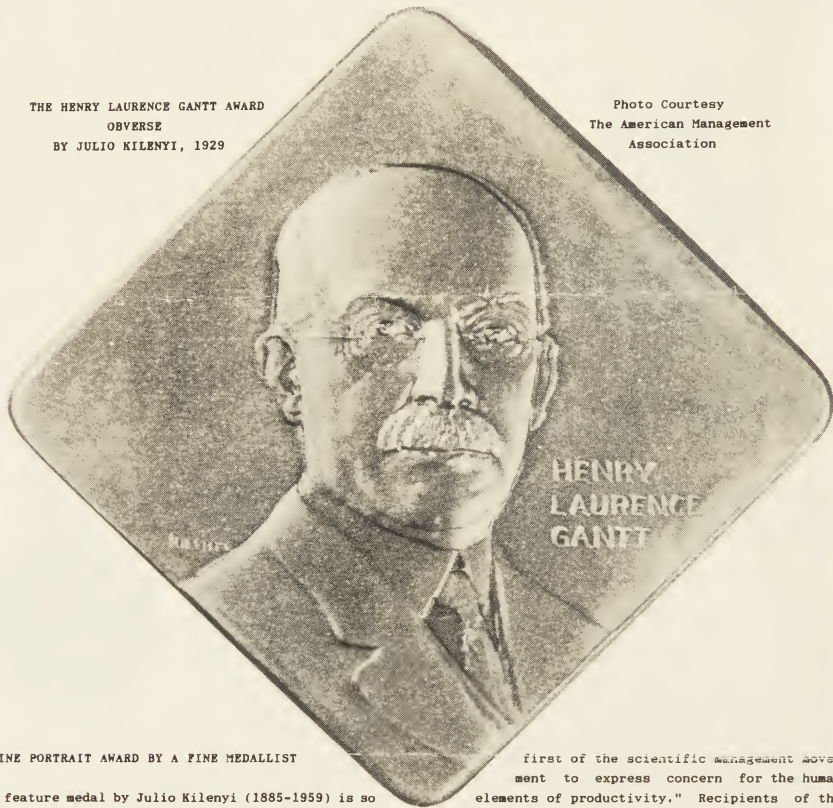
NUMBER ONE

JUNE 1990

THE HENRY LAURENCE GANTT AWARD
OBVERSE

BY JULIO KILENYI, 1929

Photo Courtesy
The American Management
Association



A FINE PORTRAIT AWARD BY A FINE MEDALLIST

Our feature medal by Julio Kilenyi (1885-1959) is so thoroughly modern that it could have been struck yesterday, yet the arresting portrait of Henry Gantt was sculpted more than sixty years ago. The square plaquette, issued by Medallist Art Company, has been awarded jointly by the American Management Association and the American Society of Engineers on an annual basis, when merited, since 1929 when it was first awarded posthumously to Mr. Gantt himself.

The Gantt Medal "for distinguished achievement in management as a service to the community" is awarded to individuals who follow the philosophies of its honoree, Henry Laurence Gantt, "a prolific writer, a distinguished mechanical engineer, management consultant and advisor to industry, was one of the

first of the scientific management movement to express concern for the human elements of productivity." Recipients of the Gantt Award have all been pioneers in industrial management, men and women who have rendered significant service to humanity.

The high ideals of Henry Gantt are well represented in the design of his memorial medal by one of our finest twentieth century medallists, Julio Kilenyi, whose biography fills several pages of this issue. Its clean portrait, posed unusually on the diagonal of the square surface, is backed by the initials of the sponsoring associations: AMA / ASME, and the simple accolade: FOR DISTINGUISHED / ACHIEVEMENT IN MANAGEMENT. We are grateful to AMA Corporate Secretary, Patricia Conway, for providing photographs of and information about the Gantt Medal.

CORRECTION

Apologies are very much in order to the American Numismatic Association and to Curator Robert Hoge of the ANA Museum for erroneously captioning a photograph of their elegant Heath Award Medal in our last issue (March 1990, p 3). We reprint the photo here, with the proper identification.



THE HEATH LITERARY AWARD OF THE AMERICAN NUMISMATIC ASSOCIATION is named for ANA founder, Dr. George Heath. The award was established in 1944 to honor outstanding contributors to the ANA publication, *The Numismatist*. The Chambellan-designed medal pictured here has been awarded to Heath winners since 1958.

We extend a special thank you to Curator Hoge who so kindly provided the photograph of the Heath Medal without charge, and who has been extremely supportive of our publishing venture since the start.

THE AMERICAN NUMISMATIC ASSOCIATION

The venerable American Numismatic Association, which will celebrate its centennial year in 1991, encourages research into all branches of the numismatic tree. Its library is the largest circulating numismatic library in the world, and its holdings of books on medals are extensive. The ANA publishes a monthly magazine, *The Numismatist*, in which scholarly articles about medals can often be found. (Back issues of *The Numismatist* make up a vital segment of our research library, as the reader will note in the following article about Julio Kilenyi.)

The ANA Museum in Colorado Springs houses thousands of coins and medals, and is well worth a visit. As with most such institutions, advance notice is advised. For an appointment, contact Curator Robert Hoge, American Numismatic Association, 818 Cascade Ave., Colorado Springs, CO 80903. You may write to the same address for membership information. EJJ

 FULL FACE OR PROFILE? Legendary French medallist, David d'Angers (1788-1856) ventured a critical opinion: "The profile tells the reality of life - the full face gives only the fiction."

ARTISTS WHO WORKED FOR WHITEHEAD & HOAG, PART III BENNETT'S "L" LIST, #7: JENO JUSZKO E.J. Leotti

Jeno Juszko's sculpture is located in such diverse places as Santa Fe, New Mexico, Newark, New Jersey, and the Brooklyn Botanical Gardens. Born in Hungary in 1880 and educated in that country, Juszko emigrated to the United States and earned his citizenship here. He was a member of the National Sculpture Society, Allied Artists of America and the Salmagundi Club of New York. Juszko designed many medals, among them the Gail Borden Award, the Westinghouse 100th Anniversary commemorative (reverse by Rene Chambellan), and portraits of Lincoln, Ezra Meeker, and Douglas MacArthur. He also did the portrait on the Eisenhower silver dollar. He signed with his initials, JJ, as well as with his full name, often in script. The artist died in 1954.

Juszko seems to have worked almost exclusively for Medallist Art Company, even producing unsigned medals for them. (See Note) His earlier portraits, such as the 1930 plaque of pioneer Ezra Meeker for the Oregon Trail Memorial Association and conjoined busts of poets Walt Whitman and Ruben Dario (also 1930) are warm and have a comfortable impressionistic look. Later portraits are more polished, exhibiting a cool detached touch. This 1939 medal of inventor Alexander Schwarzman falls somewhere in between the two styles, retaining the humanity of the subject while having a finished appearance.



NOTE: H. Joseph Levine, writing in his Dec. 1988 *Presidential Coin & Antique Auction Catalog*, relates that MACO records name Juszko as the sculptor of Catalog Lot #1823, the unsigned Clara and Henry Ford Golden Wedding Anniversary medal, 1938. (The catalog text indicates that #1823 is illustrated, but it was inadvertently omitted from the catalog.) Further evidence of Jeno Juszko's tie to MACO is his portrait medal of one of MACO's founding Weil brothers, inscribed MY FRIEND / FELIX / 1940. See *National Sculpture Review* (Summer 1968), p 2.

AND A NAME THAT BENNETT MISSED: JULIO KILENYI

Julio Kilenyi (1885-1959) was responsible for such a large body of medallist work, much of it in a commercial vein, that it would be a surprise to learn that he didn't design for Whitehead & Hoag. In fact

Kilenyi was one of the few artists working for W&H who "consistently arranged to have [his] name appear on work struck by the New Jersey medal maker." ¹

Kilenyi's address was given as 20 East 90th Street, New York, in the 1922 *Numismatist*, and apparently the sculptor lived much of his long productive life in that city. ² Born in Arad, Hungary on February 21, 1883, he studied at the Royal Art School in Budapest. He worked as a sculptor in Argentina from 1907 until 1916 when he came to the United States. Kilenyi became a U.S. citizen in 1924.

The Allied Artists of America show in 1918 may have been the first place where Kilenyi exhibited work in this country. Medallic biographer Leonard Forrer relates that the artist showed eight medals at the 1923 Exhibition of American Sculpture in New York. ³ By the 1930's Kilenyi was showing prize-winning work at varied U.S. locations including the 10th Olympiad Art Exhibition in Los Angeles in 1932, the National Academy of Design, the Pennsylvania Academy of Fine Arts and the Albright Art Gallery in Buffalo, N.Y.

Kilenyi was a member of the National Sculpture Society, the Architectural League, the American Numismatic Society, Allied Artists of America, and Audubon Artists. Besides inclusion in the medal collections of the American Numismatic Association and the American Numismatic Society, Kilenyi's work is in the following permanent collections: the Museum of Modern Art, the New York Historical Society, the Newark Museum, the Cleveland Museum of Art, the Roosevelt Library in Hyde Park, New York, and the Masonic Museum in St. Louis. Kilenyi died on January 29, 1959.

A 1987 auction cataloger remarked: "Kilenyi worked extensively for Whitehead-Hoag, mainly for industrial clients, and the superb corpus of his medallic work is under-appreciated. Amazingly, he never participated in the Society of Medalists series, and the American Numismatic Society's Saltus Medal did not come his way. And yet, he probably deserved to be considered, in the 1920's, V.D. Brenner's successor as the finest medalist in the country." ⁴

Biographical information about the prolific Julio Kilenyi is sketchy, but we can follow his medallic career through the pages of periodicals.

The earliest mention of Julio Kilenyi that we have found is in a 1918 issue of *International Studio*. ⁵ Pictured is a double portrait plaque of sisters Elizabeth and Lillian Fraser in left-facing profile, their features sharply etched against a plain background. There is no lettering other than the artist's typical signature, KILENYI, in the upper right hand corner. The plaque was exhibited at the Allied Artists of America show of 1918.

Several of Kilenyi's medals turn up in the pages of the American Numismatic Association publication, *The Numismatist*. Kilenyi's Pilgrim Tercentenary medal produced by W&H for the Boston Numismatic Society in celebration of the Society's 60th Anniversary was described by the *Numismatist's* Editor as being of "unusual quality" in the February 1921 issue (p 55). The face of the medal is of a tall-hatted male Pilgrim in handsome left profile with the lettering around stating simply: PLYMOUTH TERCENTENARY and in the field: 1620 1920.



The reverse is rather busy, but that was doubtless at the behest of the BNS. Still, Kilenyi has done a clean job of fitting, without squeezing, the seals of both the Boston Numismatic Society and of Plymouth Colony divided by a flaming torch. Leaves of holly and oak connect the seals with the lettering above: SIXTIETH ANNIVERSARY / BOSTON / NUMISMATIC / SOCIETY. Both sides of the medal feature an attractive "triangulated Gothic" style of lettering. ⁶

The 1921 *Numismatist* featured further work by the industrious Kilenyi: a wedding anniversary plaque of Alfred and Helene Weiss (March p 158) and the Rose Cohn Hyman Memorial Award medal for the Brooklyn High School for Girls (June p 244).

Readers of the June *Numismatist* had only to flip a few pages to be greeted by the sight of another of Kilenyi's commissions, this one for the Silk Association of America. To quote the text on page 249, "a silky atmosphere pervades the obverse and reverse. The obverse has a nude figure holding a bolt of silk, with the flowing end artistically draping the body. The decorative border is of roses and carnations, showing the butterflies obtaining their food, indicative of the silk industry. Even the silk moth is shown at the bottom of the obverse, its wings forming a shield upon which the inscription [NATIONAL / SILK WEEK / FEB. 28 MAR. 5] is placed. The reverse has an elaborate window display - a show window - below which is the panel for engraving the name, and below this the inscription." The 2 1/2" medal was struck in gold, silver and bronze by MACO and awarded "for the best window displays of silks throughout the United States".

Moving on to the 1922 *Numismatist*, we find further mention of Kilenyi with an anniversary medal for the Wanamaker Department Store and the Stanley

medal for the University of Michigan. The spare Wanaamaker medal, its obverse eagle based on "designs supplied by the Wanaamaker organization" is notable mainly for the noble aspirations of John Wanaamaker as quoted on the reverse: LET THOSE / WHO FOLLOW ME / CONTINUE TO BUILD WITH / THE PLUMB OF HONOR / THE LEVEL OF TRUTH / AND THE SQUARE OF / INTEGRITY, EDUCATION / COURTESY / AND MUTUALITY. 7

The design of the Albert Stanley medal was praised by the artist himself at the ANA's annual convention in New York City that year. The pages of *The Numismatist* record the words of American Numismatic Association President Moritz Wormser who introduced Julio Kilenyi to fellow ANA members as "a man who is not engaged in making money, but in medals."

The Hungarian-born artist apologized for his English and said, "We artists are like the soldiers in the war. We fight hard and struggle in making our medals and coins, but of course, our war is a bloodless one." He then read a congratulatory letter written to him by Clyde C. Trees of Medallion Art Company, citing it as proof of "what we [American artists] have accomplished".

In part, the letter stated that Kilenyi's Stanley medal "sent to Dr. Stanley in Munich, so impressed the director of one of the museums there that he begged for a replica to place on view." The letter added "the medal has received universal approbation wherever shown" and is "decidedly superior to" contemporary German medals. Mr. Kilenyi closed his remarks by saying, "After five years of hard work I have the pleasure of reading this [compliment] from Munich as a recognition of American art." 8

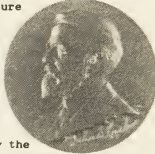
The February 1923 issue of *The Numismatist* (p 67) gives us two more by Kilenyi, both struck by J.F. Newman of New York. Both are award pieces that feature figures derived from classical antiquity: a well-placed striding Juno for Alpha Chi Omega fraternity and a graceful kneeling personification of Victory for Cranford, New Jersey.

Working again for the Newman firm, Kilenyi produced another classical vignette on the surface of the 1923 award medal for the International Exposition of Inventions in New York. On the obverse Truth unveils Invention while two other figures look on. The reverse features fully-leaved trees that shade the inscription: AWARDED / FOR DISTINGUISHED SERVICES / TO MANKIND. Both sides of this medal are depicted on page 405 of the June, 1924 *Numismatist*.

In 1925 Kilenyi was chosen by the city of Boston to commemorate the 150th anniversary of the Battle of Bunker Hill on a 3" medal. As pictured in the September 1925 *Numismatist* (p 447), the medal's obverse is an action-packed battle scene ablaze with

flags and muskets and the words around above: BATTLE OF BUNKER HILL, while the reverse depicts the Bunker Hill Monument.

In 1925 Kilenyi also did a handsome 75 mm 50th anniversary medal for the Larkin Company. The portrait side features a neat-bearded gentleman facing to left, his facsimile signature JOHN S. LARKIN beneath the truncation, and KILENYI just over his shoulder to right. The reverse is the bustling modern factory conglomerate with its humble barnlike forerunner in the clouds above, a device frequently employed by the artist. Above the old factory in the sky are the words: FIFTIETH ANNIVERSARY, and below in the field, the dates 1875 1925. Curiously, the company name does not appear other than in logo form between the dates, a rather odd conjoining of L and Co that closely resembles a hangman's noose. Perhaps in 1925 this symbol was as well known to the public as is the CBS "Eye" today. The Larkin medal is a Whitehead & Hoag issue.



In that same year the artist molded a large (100 mm) anniversary piece for the Traveler's Insurance Company of Hartford. This medal is a fine example of how to display a corporate building to good advantage: place the strong horizontal lines of a bridge in the foreground to balance the tower, add two sprays of oak leaves, and, oh yes, a tiny hourglass to symbolize the company's business as well as the passage of a century.



In designing the reverse of an insurance company medal, the artist should choose a symbol of strength and longevity; in this case, a sturdy oak does double duty for it also reminds the viewer of the historical Hartford "Charter Oak". Add more oak leaves, repeat the Traveler's tower, and carve an inscription that reads in part: IN APPRECIATION OF YOUR CONTRIBUTION TO THE SUCCESS OF THE / TENTH ANNIVERSARY TESTIMONIAL / TO / PRESIDENT LOUIS F. BUTLER, and you have created a medal that everyone at the dinner will take home and treasure.

A very different but equally effective Kilenyi medal was reproduced in the January 1927 *Numismatist* (p 30), this one a portrait of the Rt. Rev. Michael J.

Gallagher. The clergyman's features are softly molded, his head framed in a halo-like manner by the medal's broad border band. The reverse is a bird's eye view of Sacred Heart Seminary, dedicated in 1926. This medal was struck by W&H.

1927, of course, was the year of Lindbergh's triumph, celebrated with a burst of medals. Julio Kilenyi joined in this commemorative explosion, designing what *The Numismatist* touted as one of the "most meritorious" of the medals struck to honor the "Lone Eagle".



The large (3 3/4") medal features a walking Liberty on the obverse, a most up-to-date young woman with bobbed hair attired in a form-fitting dress that falls open to reveal a shapely leg. Mod Miss Liberty, her attitude a "joyful" one (according to the *Numismatist* Editor) wades

barefoot in the surf as she gazes skyward towards Lindbergh's aeroplane. In her right hand she holds aloft a fleur-de-lis; in her left hand she carries the shield of the United States. She is flanked by the Statue of Liberty and the Eiffel Tower. The artist's signature, KILENYI, appears in the surf.

On the reverse Lindbergh's plane soars above the globe; the inscription below: COMMEMORATING / THE FIRST NEW YORK-PARIS FLIGHT / BY CAPT. CHARLES A. LINDBERGH / "SPIRIT OF ST. LOUIS" / NEW YORK MAY 20TH PARIS MAY 21ST 1927. The edition was limited to 2000 bronze copies, 25 in silver for special presentation, and three in 14 karat gold. Of the last, one went to President Coolidge, one to Colonel Lindbergh, and the third to Lindbergh's mother. The medals were produced by Whitehead & Hoag. 9

The obverse of the Lindbergh medal along with two other obverse designs by Kilenyi are pictured in the 1928 Newark Museum exhibit publication *Medals Made in Newark*. 10 One was executed for Singer Mfg. Co. and features three figures, a gowned Valor, her shoulders draped with a garland of laurel, presenting a nude (but modestly draped) male to a seated gowned female who holds a shield of honor marked with a prominent "S". The 3 1/4" piece was commissioned by Singer as a Meritorious Service Award for its employees and issued by Whitehead & Hoag.

The third Kilenyi in the 1928 Newark Museum catalog is the obverse of the "Byrd North Pole Flight" medal, a wondrous view of the upper portion of the

cloud-shrouded Earth, an Eskimo-manned dog sled skimming across its top, Lt. Commander Byrd's monoplane triumphantly flying above. Also struck by W&H, the 100 mm medal is a prime example of the use of the medallic form to indicate boundless space.

A powerful medallic portrait by Julio Kilenyi was done in 1928 for the 200th anniversary of *The Saturday Evening Post*. The signed but otherwise anepigraphic obverse is of Benjamin Franklin, founder of the magazine, in his old age.



The back of the 100 mm medal is one of Kilenyi's skilled architectural renderings, this one of the *Post* building.

Moving on to the 1928 *Numismatist*, we find on page 406 a rather curious Kilenyi medal designed for the 50th anniversary of All-America Cables. The reverse is of a group of Indians crouched on the edge of a cliff around their smoking fire, an answering smoke signal in the distance, the legend around: FROM THE FIRST SIGNAL FIRE TO ALL-AMERICA CABLES.

The obverse is, for the usually masterful Kilenyi, almost laughable, a combination of mythology and technology that just doesn't work. H. Joseph Levine described the nude female figure as "a winged angel dropping a cable into the sea". 11 Alan Stahl interpreted the scene as "the modern equivalent of long distance communication - the undersea cable - held aloft by a mythological figure that might be Iris" adding that "in classical iconography she is not depicted nude or with thunderbolts". 12 Copies



of the 81 mm bronze medal were distributed among officers and employees of the cable company. The medal was produced by W&H.

The February 1929 *Numismatist* (pp 439-440) pictured two of Kilenyi's medals, one a commercial piece for the National Dry Goods Association, awarded "for distinguished service to the craft", and the second a commemorative of the birth of the Republican party. Both medals were struck by W&H.

The 76 mm National Dry Goods award is one of the artist's fine little "paintings" in bronze. On the obverse, shown here, two camel merchants bargain for goods in a desert setting. A feeling of depth is created by the tiny caravan of camels crossing the dunes behind the robbed men. The reverse scene is a modern seaport with vessels bringing their cargoes of cloth from around the world to a 20th century city.



In 1930 Kilenyi was chosen to design another aviation award medal, this one to Rear Admiral Byrd, presented to him in gold at a June 25 Aeronautical Chamber of Commerce dinner. The July *Numismatist* (p 455) for that year reported that 65 silver replicas were given to members of Byrd's South Pole expedition. The 82 mm medal's design is less grandiose in concept than the earlier Lindbergh piece, and like Kilenyi's first Byrd medal it too utilizes clouds to convey the idea of open space.

One side has a small profile of the handsome helmeted aviator with the words: COMMEMORATING THE CONQUEST OF THE POLES / BY REAR ADMIRAL RICHARD E. BYRD / AND HIS ASSOCIATES / PRESENTED BY / THE AERONAUTICAL CHAMBER OF COMMERCE OF AMERICA etched in the clouds above two hemispheric globes and the dates MAY 9, 1926 NOVEMBER 29, 1929 around below.

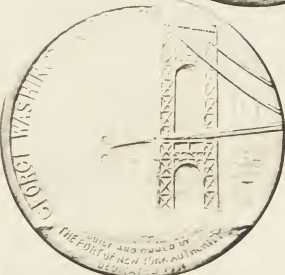


The second side is of Byrd's seaplane surmounted by the American Eagle (a play on words perhaps?) flying between ice floes and seeming about to soar from the medal's surface into the sky.

In 1931 (See *The Numismatist* Jan. 1932 p 35) Whitehead & Hoag struck a 76 mm medal for the New York Port Authority in commemoration of the newly completed George Washington Bridge. According to H. Joseph Levine the medal was distributed to engineers and construction workers in bronze, to local mayors in silver and to the governors of New York and New Jersey in 14 karat gold.

Kilenyi's masterly touch is at work here in his

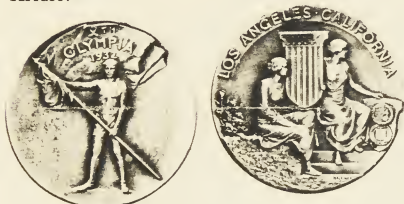
depiction of New York and New Jersey as long-gowned ladies shaking hands beneath the words: A MEMORIAL TO FRIENDLY COOPERATION BETWEEN STATES on the front and the bridge itself captured in perfect perspective on the back.



1931 was a good year for bridge dedications, and Kilenyi was the man to commemorate them in metal. His Bayonne Bridge medal, also for the New York Port Authority, is similar to the Washington Bridge medal. On the obverse, flanking a map of New York/New Jersey, stand two figures, a Pilgrim and an Indian. The poetic inscription in Kilenyi's halo-style border reads: DIVIDED BY NATURE UNITED FOR MUTUAL WELFARE. The reverse is a rendering of the bridge, not as dramatic as Kilenyi's depiction of the George Washington Bridge, but then, the rather bland single span of the Bayonne Bridge could not inspire such artistry.



Later that same year (October *Numismatist*, p. 657) the artist designed the 70 mm participant medal for the Tenth Olympiad, held in Los Angeles. 4000 copies were struck by W&H for presentation by the Olympic Committee to all participating athletes and committee members. The calm obverse features two more draped ladies, this time representing California and Los Angeles, seated and balancing a shield between them. The reverse design is a standing male athlete holding a billowing banner with the words: XTH / OLYMPIAD / 1932 emblazoned upon it. The diagonal of the flag staff and the folds of the flag rescue the design from being static, offering a good balance with the graceful females on the opposite surface. 14



A very different Kilenyi design appeared in the November *Numismatist* of that year (p 711). Working for Whitehead & Hoag once again, the artist sculpted a bold nearly full face portrait of William Penn with shoulder-length locks and attired in armor, based, *The Numismatist* tells us, on a 1666 painting of Penn at the Pennsylvania Historical Society. In the broad border are the words: 1682 ARRIVAL OF WILLIAM PENN IN AMERICA 1932. The reverse is a painterly scene of Penn shaking hands with an Indian, the pair surrounded by seated warriors. The sculptor has given tremendous sweep to this vista by placing two of the braves in the foreground with their backs to us and pulling our eyes back into the scene along the line of seated men back into a stand of trees. This amazing tour-de-force was sold by the William Penn Commemoration Committee of Philadelphia in 3" bronze for \$5, in 1 1/2" silver for \$1, and in 1 1/2" bronze for 25 cents.

Kilenyi's work appears in both the 1935 and 1936 *Numismatist*. Both medals are profile portraits, the first (May 1935, p 295) a powerful one of Mark Twain for the centennial of the writer's birth. The medal was struck in 37 mm and 76 mm bronze by the Robbins Company of Attleboro, Mass. The second (January 1936, p 32) is a memorial portrait of Archibald Ashley Welch for Phoenix Mutual Insurance Company.

In 1936 Kilenyi designed the tercentenary medal for Springfield, Massachusetts. The obverse is a nearly full-face portrait of the stern city founder, William Pynchon, while the reverse features Springfield's famous clock tower flanked by twin court-



houses beneath a view of an earlier Springfield hovering ghostlike in the clouds.

Kilenyi and Robbins teamed up again to produce the New Haven tercentenary medal in 1938. As reported by the August 1938 *Numismatist* (p 666) the edition was huge: 1000 silver-plated and 5000 "in oxydized [sic] metal". The busy designs are based on an earlier medal, the 1838 New Haven Bicentennial. 15

The obverse is a scene of the Reverend Davenport blessing a circle of Indians and colonists, the words QUINNIPIACK 1638 in an outer circle, and THE DESERT SHALL REJOICE in an inner circle.



The reverse teems with symbols of the city: New Haven's famous churches on the green, three Yale University buildings, an airplane, trains, a ship under sail and a modern steamship. The dizzying picture is surrounded by a bordered THREE HUNDRETH ANNIVERSARY OF NEW HAVEN and the completion of the quotation on the front of the medal AND BLOSSOM AS THE ROSE floating below.

More of Julio Kilenyi's medals will appear in Part IV of ARTISTS WHO WORKED FOR WHITEHEAD & HOAG in the next issue of *The Medallist*.

NOTES ON THE KILENYI ARTICLE

1. David Thomson Alexander, "The Art Medal in Twentieth Century America", *AMSA First Exhibition Catalog* (NY 1993) pp 12-13.
2. According to the 1947 *Who's Who in American Art*, Kilenyi then lived at 1 West 67 Street in New York.
3. Besides the Stanley, Cranford, N.J., and National Silk Association medals mentioned in this paper, Forrer also names the Molière tercentenary of 1922, the General William A. Ketcham medal, and plaquettes of S.L. Rothafel and Richard Barthelmess. Also mentioned by Forrer (*Biographical Dictionary of Medallists*, Vol. VIII (London 1930) p 353) is the Grand Conclave of the 'Acacia Fraternity' plaqueette - probably the Alpha Chi Omega award described in

this article on page four.

4. *NASCA Greater New York Auction #65 Catalog*, (May 3, 1987) p 67.
5. Vol. 64, p cxxxvii.
6. An advertisement in the back of that same issue of *The Numismatist* (p 77) offers the 63 mm Pilgrim medal for sale in a limited edition of 300 for \$4, postpaid. The quarter page ad was expanded to a half page in the March issue of the magazine, this time with photographs of both sides of the medal. The indication would seem to be that sales of the commemorative were going along quite briskly. Both advertisements give full credit to the artist.
7. *The Numismatist* (May 1922) p 235.
8. *Ibid.* (Oct. 1922) p 483.
9. *Ibid.* (July 1927) p 398.
10. A copy of *Medals Made in Newark* (The Newark Museum, 1928) was kindly provided by Newark Museum Curator of Coins and Medals, Dorothy Budd Bartle.
11. *Presidential Coin & Antique Patterson Auction Catalog* (Jan. 16, 1987) #1156.
12. *The Numismatist* (Oct. 1984) p 2070.
13. *Presidential Coin & Antique Auction Catalog* (June 27, 1987) #428.
14. The Los Angeles firm of J.A. Meyers & Co. used the reverse design of Kilenyi's Olympiad participation medal on another commemorative issued that year with the reverse legend: GYMNASTIC / DEMONSTRATION / AUGUST 10, 1932. See *Collectors' Auction* (May 14, 1989) p 81.
15. R.W. Julian in *Medals of the U.S. Mint, the First Century 1792-1892* (TAMS, El Cajon, CA 1977) p 250, lists the engraver of the New Haven Bicentennial medal as unknown, but other authorities, H. Joseph Levine (*Presidential Coin and Antique Patterson Auction Catalog*, January 16, 1987, #666) and D. Wayne Johnson (*Collectors' Auctions* Sept 13, 1987, p 8) unhesitatingly attribute its design to Charles Cushing Wright.

EJL

MEDAL STRIKING SERVICE AVAILABLE AT NO CHARGE

Y. Markiw, a Portland, Oregon artist, is offering the use of his specially built press to fellow artists at no charge. The equipment, which he constructed, consists of a blanking press for punching discs from plate stock and a 125 ton hydraulic press for making impressions. All that's necessary is to create the dies and provide the metal. Anyone interested should call or write to: Y. Markiw, 415 W. Burnside, Portland, OR 97209; 503 228-7915.

SOME LEAFLETS SOUGHT

Quality Xerox copies of the descriptive leaflets that accompanied the first 100 Society of Medalists issues are desired by collector Richard Mole. If you can help, please contact him at 121 Peninsula Drive, Carriere, MS 39426.

BEAUTIFUL NEW BOOK INCLUDES AMERICAN MEDALLISTS

At first glance, *Rediscoveries in American Sculpture: Studio Works 1893-1939* is a book to thumb through for its glorious photographs of marbles and bronzes. From the lush form of Edward Mc Cartan's nude *Bather* on the sleek black cover to the glistening gold patina and lapis blue ribbons on Herbert Haseltine's *Suffolk Stallion* to the arresting drama of Nathan Hale's proud face as sculpted by Frederick Mac Monnies, photographer David Finn has done an outstanding job of leading the viewer down the path of rediscovery - and often first-time discovery - of an important body of art work.

Rediscoveries in American Sculpture is much more than a pretty coffee table book, however. Authors Janis Conner and Joel Rosenkranz have given us a valuable reference volume of the lives and work of twenty artists active between the 1893 World's Columbian Exposition and the New York World's Fair of 1939. The writing is superb, bringing to life such notables as Jo Davidson, Malvina Hoffman and Cecil Howard. Collectors of American medals will be delighted to find biographies of several of their favorite artists, Anna Hyatt Huntington, C. Paul Jennewein, Paulanship, and Janet Scudder among them. *Rediscoveries* is a book you will want to own, to read and to rediscover again and again.

Check with your local bookseller for a copy of *Rediscoveries in American Sculpture: Studio Works 1893-1939* by Janis Conner and Joel Rosenkranz, 1989, ISBN 0-292-70401-1, or write to the publisher, University of Texas Press, Box 7819, Austin, TX 78713.

LOST FOREVER?

Information is sought on the 1907-1909 "Around the World" U.S. Navy medal issued by the New Jersey firm of Whitehead & Hoag. A quantity of these medals - reportedly the entire issue - was aboard the *Republic* in 1909 when she sank off Nantucket on her way to rendezvous with the White Fleet. The *Republic's* cargo has never been recovered. Information about the existence of any "Around the World" medals will be most appreciated. Please send to "Missing Medals", *The Medallist*, Box 276, Langlois OR 97450.

THE MEDALLIST

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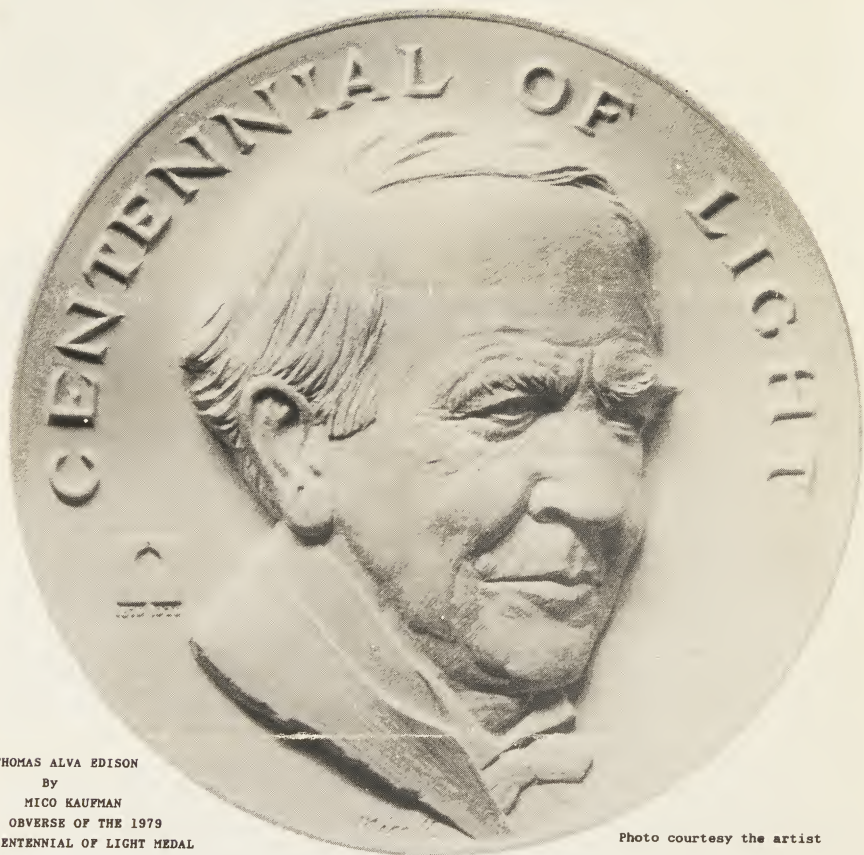
THE MEDALLIST



VOLUME SEVEN

NUMBER TWO

SEPTEMBER 1990



THOMAS ALVA EDISON

By

MICO KAUFMAN

OBVERSE OF THE 1979

CENTENNIAL OF LIGHT MEDAL

Photo courtesy the artist

THOMAS ALVA EDISON: THE INVENTOR & HIS MEDALS E.J. Leotti

The City of Philadelphia minced no words on its 1929 John Scott Award Medal: "To the Most Deserving Thomas A. Edison, the Greatest Inventor of This or Any Other Age." Without much hyperbole, it can be said that Thomas Alva Edison (1847-1931) invented the twentieth century. Not only did he harness the powerful workhorse Electricity for practical uses, but among his earliest inventions are enchanting

and entertaining derivatives - strings of electric lights for Christmas trees and the home movie projector. The first motion picture studio in the world was built by Edison. The list of his inventions includes the phonograph, the stock ticker, the dictaphone, the electric storage battery, and the flouroscope, the latter generously unpatented so that it might enjoy the widest possible use. His patents numbered over a thousand. At the Paris Exposition of 1889, Edison products covered an entire acre, attracting more than 30,000 people and

exciting as much interest as the newly erected Eiffel Tower. Edison's improvements to the telephone and the telegraph rendered both inventions "user friendly", and his warm words of encouragement prevented a dejected Henry Ford from abandoning his work on the gasoline powered automobile.

Edison was a bulldog with ideas. Once he had envisioned a product, "The Wizard of Menlo Park" worked doggedly around the clock (occasionally breaking for a desktop nap in his rumpled suit) testing every conceivable way to arrive at the desired result. His rare leisure hours were spent fishing with his son, or, in a more contemplative mood, by himself, nodding over a hook left unbaited so that no fish would make ripples in his reveries. Edison relished his summer camping trips and for many years tromped off on annual back country excursions with naturalist John Burroughs and fellow inventors Henry Ford and Harvey Firestone.

Edison's personal diary, written in his neat and rather pretty script, reveals a gentle man quite capable of poking fun at himself. This entry is dated Sunday, July 12, 1885, a few months before Thomas Edison wed his second wife, Mina.

*Awakened at 5:15 A.M. My eyes were embarrassed by the sunbeams - turned my back to them and tried to take another dip into oblivion - succeeded - awakened at 7 A.M. thought of Mina, Daisy - and Momma G - put all 3 in my mental kaleidoscope [sic] to obtain a new combination à la Galton. Took Mina as a basis, tried to improve her beauty by discarding and adding certain features borrowed from Daisy and Momma G, a sort of Raphaelized beauty. Got into it too deep - mind flew away and I went to sleep again. Awakened at 8:15 A.M. Powerful itching of my head, lots of white dry dandruff - what is this d-mnable material? Perhaps its the dust from the dry literary matter I've crowded into my noodle lately. It's nosadic, gets all over my coat, must read about it in the Encyclopedia. Smoking too much makes me nervous - must lasso my natural tendency to acquire such habits - holding heavy cigar constantly in my mouth has deformed my upper lip, it has a sort of Havana curl. Arose at 9 o'clock came down stairs expecting twas too late for breakfast - twasn't. Couldn't eat much, nerves of stomach too nicotinnny. The roots of tobacco plants must go clear through to hell. Satans principal agent Dyspepsia.*¹

During his lifetime Edison was honored with more than sixty award medals from around the world, including three French Legion of Honor awards, a gold medal from King Humbert of Italy (conferring upon the inventor the title of Count), and a gold medal from Pope Pius XI. His inventions won awards at several world fairs; among them were medals from the Paris Expositions of 1878 (gold) and 1889 (bronze), a bronze from the Pan-Pacific Exposition



SOME OF THE MANY AWARD MEDALS WON BY EDISON:

- A - 1878 PARIS EXPOSITION BY JULES CHAPLAIN
- B - 1889 PARIS EXPOSITION BY LOUIS BOTTE
- C - 1904 LOUISIANA PURCHASE (OBV.) BY A.A. WEINMAN
- D - 1916 FRANKLIN INSTITUTE MEDAL (OBV.) BY R. TAIT MC KENZIE

of 1915, and the Gold Medal of the 1904 Louisiana Purchase Exposition. Many of the medals were bestowed for specific feats - the 1878 Medal of Excellence from the American Institute of New York was for the invention of duplicating ink; the 1879 First Award Medal from the Sidney International Exhibition was for the electric pen; the National Safety Council's Rathenau Medal in 1913 was for the invention of the miner's safety cap lamp.

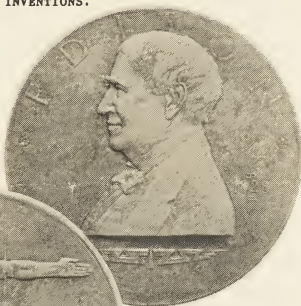
Many of the medals awarded to Edison portrayed the great inventor. Of these, perhaps the most important is the Congressional Gold Medal designed by John Sinnock (1888-1945) and awarded to Edison in October, 1928. The award ceremonies, which included an address by President Coolidge and the playing of Edison's first phonograph record, "Mary Had A Little Lamb" on the original Edison phonograph, were broadcast over a nationwide hookup of radio stations.

Sinnock's Congressional Medal, shown on the following page, was the result of a design competition held by the Commission of Fine Arts in Washington. The medal has an obverse Renaissance-style portrait bust with stylized art deco lightning bolts beneath the truncation. Around above are widely spaced letters spelling EDISON, a rosette at either end.

The medal is signed and dated in the field behind the shoulder: JR/1928/S. John Sinnock worked the portrait from photographs of the inventor.

On the reverse side a nude male kneels, his head slightly bowed, his outstretched arms gathering power from the sun. In the background is a modern cityscape. In the field to left are the words: MEDAL OF / THE CONGRESS OF / THE UNITED / STATES, and below the kneeling figure is the elegant and simple statement: HE ILLUMINATED THE PATH OF PROGRESS / BY HIS INVENTIONS. ²

JOHN SINNOCK'S
1928 EDISON
CONGRESSIONAL
MEDAL



PHOTOS COURTESY
N. NEIL HARRIS

JAMES FRASER'S
1905 EDISON
AWARD FOR
THE AIEE



Other important portrait medals of Edison include James Earle Fraser's award medal for the American Institute of Electrical Engineers. Done in 1905 when Fraser (1876-1953) was in his late twenties, the portrait side of the AIEE medal is similar in format to the later one by John Sinnock. The right facing bust, also truncated in the manner of Pisanello, is softly sculpted and naturalistic as compared to Sinnock's linear and rather rigid modeling. Where Sinnock placed brittle lightning bolts, Fraser left a space for the awardee's name, then filled the area below with curving branches of holly and oak. In comparison to the spare Sinnock piece, the surface of this medal is alive with lettering, some of it overlapping and literally squeezed to fit: THOMAS ALVA EDISON MCCCCCV around above, and a long legend on either side of the bust: AWARDED BY THE AMERICAN / INSTITUTE OF ELECTRICAL / ENGINEERS FOR MERIT-ORIOUS / ACHIEVEMENT IN ELECTRICITY. The artist's initials dangle in a "birdcage" in the left field, forming a neat little pyramid with the words FECIT / NEW YORK.

The reverse is one of Fraser's allegories: a female figure with large, drooping wings stands behind a nude male as if to crown him with an olive wreath and award him a branch of palm. Behind them both is an electric generator topped with an illuminated light bulb. The nude, who doubtless represents INVENTION, grips an electric line that leads to the generator. The signature FRASER is etched in a step below the generator to right. The overall effect is of gentle motion, of figures in the round, their soft edges reminiscent of French masters Chaplain and Roty - quite a contrast to the linear art deco figure on Sinnock's static reverse.

Julio Kilenyi (whose biography continues in this issue) did two medallist portraits of Edison. One is a cast bronze uniface plaquette with a bust of Edison facing right and a facsimile of the inventor's signature below. The work is undated.

The second medal by Kilenyi, reproduced here, utilizes the same Edison bust and signature in a round format. Struck by Whitehead & Hoag in 1929 for the 50th Anniversary of Light, the 125 mm. bronze has on its reverse a light bulb, the dates 1879 1929 and a lengthy commemorative inscription. A copy of this medal is in the collection of medals presented to the inventor. (See Note 5).



Twenty-five years later Bruno Mankowski (born 1902) executed a 76 mm. bronze medal for the 75th Anniversary of Electric Light. Rather than opting for a portrait obverse, the German-born American sculptor chose to fashion a symbolic design: a light bulb held aloft in the palm of a hand against elliptical halos of racing electrons and protons. The words around are LIGHT'S DIAMOND JUBILEE 1879 1954.



The reverse is a sprig of laurel and a commemorative inscription that includes a slogan evocative of the optimistic mood of the 1950's: LIGHT FOR FREEDOM / POWER FOR PROGRESS.

The Edison portrait on page one of this issue is the obverse of the 1979 'Centennial of Light' medal by Mico Kaufman, whose biography follows this article. Kaufman's portrayal of Thomas Edison is a sensitive one; it is cut so deeply that the almost full-face study appears to be a bust in the round. A simple symbol of the electric light, along with dates 1879 1979, is in the field behind the shoulder, and the artist's characteristic signature, MICO K., appears incuse in script below the truncation.



The reverse of Kaufman's strong, high relief portrait is the narrative scene pictured above in a photograph provided by the artist. It captures Edison's triumphant moment as he and six of his assistants crowd around a vacuum pump and a glowing

incandescent bulb, the date, October 21st, 1879, in the upper right. 4

The foregoing are just a few of the medals that honor Edison. Others include a 1932 plaquette by Pierre Turin (France 1891-1968) for the 50th anniversary of Continental Edison with its tour de force reverse of electric power bursting from the hands of a soaring goddess, the head of Zeus looming large behind her. Adolph A. Weinman (1870-1952) created an equally effective reverse for his Edison Award Medal (date unknown) with two nude male mythological figures admiring the brilliance of electric power. A portrait of the youthful Edison at his tinfoil phonograph appears on a large uniface bronze medallion by James Edward Kelly (1855-1933). The signature on the medallion is Edison's own, the inventor having impressed his autograph in the wax model. 5

NOTES

1. Lawrence A. Frost *The Edison Album* (Superior Publishing, Seattle 1969) p 87.
2. A year later in 1929, Sinnock did a similar portrait to celebrate 'Light's Golden Jubilee', or the 50th anniversary of the electric light. Produced by MACO, the 3 x 2 5/16" bronze plaqueette features a mirror image of the portrait side of the Congressional Medal. See *The Numismatist* (Nov. 1929) pp 744-5. A biography of John Sinnock will appear in a forthcoming issue of *The Medallist*.
3. A biography of Bruno Mankowski will appear in the next *Medallist*.
4. At 2 A.M. on October 21, following a nearly two-day vigil, Edison pronounced the experiment a success. Later, the "Wizard of Menlo Park" described his greatest achievement: "We sat and watched [the glowing bulb] with anxiety growing into elation. It lasted about 45 hours, and then I said, 'If it will burn that number of hours now, I know I can make it burn a hundred!'" Op.cit., Frost, pp 82-83.
5. The Turin plaqueette is reproduced in Mark Jones' useful book, *The Art of the Medal* (London 1979) pp 154-55. As to Weinman's Edison Award, all we have been able to find is an illustration of its reverse in "Medals Made in Newark" (Newark Museum, 1928) pp 19-20. If any reader can provide more information on Weinman's Edison medal, we will be extremely grateful. The medal by James Kelly of the young Edison at his phonograph appears on pp 166 & 168 of *The Edison Album* cited above. A sketch for the medal, done from life, is reproduced therein on p 56. Kelly, one of the founding members of the Art Students League, worked as an illustrator for Harper's and also sculpted a number of monuments and large reliefs. (See Forrer, Vol. 7, p 499, & *The Numismatist* (Nov. 1914) pp 559-60). Most of the medals presented to the inventor are listed and pictured in *The Edison Album*, pp 164-169, the exception being the initial award of the Franklin Institute's Franklin Medal by McKenzie, for which see *The Numismatist* (April 1990) p 539.

The Editor would like to extend her thanks to N. Neil Harris for supplying information pertinent to John Sinnock's Congressional Medal of Edison.

MICO KAUFMAN - FROM MUSIC TO MEDALS

He was born in Rumania in 1924. His life, his homeland, the promise of his chosen career as a violinist, all were shattered by the outbreak of World War II. The young man survived the long, grim years of concentration camp internment, and today he looks back on the experience as "the best thing that could have happened to me. It enabled me to get acquainted with myself. I didn't know I had the strength I did; I didn't come out cracked."

This tough survivor is Mico Kaufman, now one of the most lauded medalists in the United States. After the war, Kaufman did not return to the violin, although, in a sense, his sculpting career is based on the instrument: part of his music training was learning the violin "from the ground up" by actually constructing one. Memories of the delight he found in wood carving led him to compete for and win a scholarship to the Academy of Fine Arts in Rome.

After emigrating to the United States in 1951, Mico Kaufman worked at off-beat jobs - at one point he glued layers of latex in a raincoat factory - before finding a way to harness his artistic abilities. At that, Kaufman's first job in the art world, creating more than 400 'Simple Simon' signs for Howard Johnson's Restaurants, was far from what he had envisioned. As he says, "It isn't great art but it's what you have to do to make a living."

Since then, Kaufman has gone on to sculpt grander things, including busts (from life) of international figures such as Arthur Fiedler and Dr. An Wang. A member of the National Sculpture Society and AMSA, he has exhibited his work internationally, winning many prizes, among them the American Numismatic Association (ANA) Excellence in Medallist Art Gold Medal.

The Spirit of the Founding Fathers is visible behind Boston's modern skyline on the obverse of Kaufman's sharply sculpted 1980 Boston Jubilee Medal.



Mico Kaufman has been chosen to model many medals including the 1972 Munich Olympics commemorative, The Society of Medalists' 87th issue (1973), the 1976 American Bicentennial Medal for North Carolina, FIDEM 1987, ANA 82nd and 85th convention medals, and Inaugural Medals for Presidents Ford, Carter, Reagan

and Bush. Of Kaufman's Bush Inaugural Medal, H. Joseph Levine remarked, "Kaufman's portrait was so outstanding it knocked the [Inaugural Medals] Committee out. It is one of the finest portraits of a president ever done." 1

Kaufman works in high relief, often softened in the final struck version, such as with his 200 medal "History of America" series for the Danbury Mint. Four of his large abstract cast medals, included in the 1986 biennial exhibition at the Smithsonian Institution, earned high praise from Saltus winner John Cook who termed them "highly imaginative", teeming with "great energy" and displaying "another dimension in [Kaufman's] sculptural vocabulary." 2

NOTES

1. *The Review* (Jan 1989) p 4.
2. *Medallist Sculpture* (Fall, 1985), p 7.

ARTISTS WHO WORKED FOR WHITEHEAD & HOAG, PART IV

1. JAMES EARLE FRASER: A FURTHER NOTE
In the March 1990 issue (p 1) we observed that we could find nothing to link James Earle Fraser with Whitehead & Hoag. In a recent auction catalog (*Presidential Coin & Antique* June 1990) we came across a rather odd connection - a 1920 plaque of Theodore Roosevelt edge marked: WHITEHEAD & HOAG / NEWARK N.J. / SAMPLE. We are inclined to agree with auction cataloger Levine that the word SAMPLE marks the piece (Lot 377, 101 x 133 mm) as unique, and we assume that, for reasons unknown, medalist Fraser rejected the sample striking and took his business elsewhere. The Decorative Arts League issued the plaque in large format (324 x 245 mm) cast bronze, and a smaller unsigned struck version (264 x 198 mm) was produced by Medallist Art Company. A variant appears in round format struck by MACO for the Roosevelt Memorial Association (see *The Medallist*, June 1989, p 2).

2. JULIO KILENYI, Continued
If Julio Kilenyi worked for Whitehead & Hoag, it stands to reason that he did a medallist portrait of Abraham Lincoln for the Newark firm - almost everyone who designed medals for W&H produced one of "The Great Emancipator". Kilenyi's W&H Lincoln, shown below, was executed in 1937 for the dedication of



the Lincoln Tunnel. The obverse has a portrait bust of the bearded president with words around in the artist's halo-style partial border: FOR A FURTHER UNIFICATION OF THE PEOPLE. The reverse is of the tunnel and the New York skyline. The medal was struck in at least two sizes, 76 and 32 mm.

The impressive 3/4 length portrait of Louis Pasteur reproduced here was done for Curity Pharmaceuticals in 1988. It depicts the famed chemist at work in his laboratory surrounded by shelves filled with bottles. Above his head is one of Kilenyi's "halos" with the name LOUIS PASTEUR; CURITY appears in script in the exergue. The 76 mm. uniface medal is signed with the artist's initials at 8:00. It was struck by Robbins Company.



Photo courtesy
Ralph Sonnenschein

Like Lindbergh's New York to Paris flight in 1927, the New York World's Fair of 1939-40 occasioned much celebratory medal-making in which the enterprising Mr. Kilenyi was very much involved. In fact it was Kilenyi who designed the "Official Fair Medal" produced in three sizes (77, 64 & 32 mm) by Robbins of Attleboro. This medal is another triumph for the sculptor who once again "paints" his scenes as if the tiny medallion form were a vast expanse of canvas. By eliminating a border, setting the Trylon and Perisphere on a gently rounded hill against an open sky with stair-like clouds, Kilenyi opens up the obverse surface of the medal. George Washington, looking exactly as if he belongs there, gazes down benignly from his niche in the clouds. The only words, NEW YORK WORLD'S FAIR / 1939 are on the exergual mound.

The equally open reverse surface traverses time as well as space. Horizontally divided into three parts, the bottom third is a scene of 17th century houses and a windmill in a bucolic setting representing the New Amsterdam of YESTERDAY; the midsection is the Manhattan skyline of TO DAY; and the upper part is the rising sun as an open fan that backlights the Trylon and Perisphere with THE WORLD OF TOMORROW above.



Kilenyi also did a portrait medal of Polish musician Ignaz Paderewski for the 1939 World's Fair. On the obverse the strong, left-facing profile is haloed by PADEREWSKI in a partial border. The opposite side is "the tall metal tower and equestrian statue in front of the Poland Building at the Fair". The 76 mm medal was also struck by Robbins. 16

We suspect that Kilenyi was also the author of a World's Fair medal issued without signature by Whitehead & Hoag. This lovely piece is the Special Award of Merit plaque, uniface, 63 x 89 mm. On it two standing women flank a shield and an inset circle with the Trylon and Perisphere. Their stance and garb are reminiscent of the female figures on the artist's 1931 George Washington Bridge medal and those on his 1932 Olympic participant piece. 17

National Sculpture Society Archives provided us with welcome photocopies of medals and medallions created by the artist in the late 1940's. The earliest is a full-face study of Spanish painter Francisco Goya on the 200th anniversary of his birth. One of Kilenyi's more forceful portraits, the painter's head with high forehead and flowing locks fills most of the medal and nearly touches the top rim. The exergual lettering reads: 1746 GOYA 1946 / BICENTENAL. The medallist's last name is above the right shoulder. No size is given for the piece, and we do not know if it has a reverse.

Of the material provided by the National Sculpture Society only one other medal, the 1949 Truman Inaugural, is dated. The portrait was modeled from life at the White House on December 6, 1948. On the reverse is a standing eagle with upraised wings forming a strong vertical with the shield of the United States above it and the tablet below that is inscribed: FREEDOM / AND / FRIENDSHIP.

We know that Kilenyi was turning out work in the last decade of his life from periodicals of the 1950's. One medal is pictured in both the *New York Herald Tribune* (May 11, 1953) and the Winter 1953-54 issue of *National Sculpture Review* (p 18). The artist, by then in his 68th year, retains his facility and grasp of good composition with a medal for the New York City tercentenary. The lower two-thirds of the obverse is of a group of Dutch settlers at New Amsterdam harbor; the upper third holds a scene of modern New York skyscrapers. The reverse is the City Seal and a simple inscription.

Kilenyi was modest about his late in life accomplishments. In a March, 1958 letter to Frank Eliscu of the National Sculpture Society, the aging sculptor credits a younger associate, Wilma Prezzi (1915-ca.1964?), with the lion's share of his later work. 18 Kilenyi, acknowledging the receipt of his Diploma of Fellowship in the NSS, states that he is "not deserving to have it", but he signs his

name with his new honorary title, "Fellow / NSS", as well as "Member Emeritus, Architectural League of New York". 19

Those two titular honors and a handful of awards²⁰ were the only applause accorded Kilenyi during his lifetime. Some of his pieces (the George Washington Bridge commemorative and portraits of Pasteur, Edison, and Laurence Gantt spring easily to mind) are equal to the best of V.D. Brenner. Yet Julio Kilenyi has never been recognized as the rightful heir to Brenner's throne. Kilenyi, who never married, died alone in his apartment at the Hotel des Artistes in New York City on January 29, 1959, at the age of 70.

NOTES (continued from Part III, June, 1990)

16. Ernest Weidhaas, "New York World's Fair, 1939-1940" (ANA, Colorado Springs, 1966) p 16.
17. The Special Award of Merit plaque is #2 in "New York World's Fair, 1939-1940" by Ernest Weidhaas, a 1966 ANA reprint from *The Numismatist*, our source for information about Kilenyi's World's Fair medals.
18. In a rambling incoherent letter dated Nov. 23, 1977 to Director Claire Stein of the National Sculpture Society, a person purporting to be Wilma Prezzi proclaimed - in capitol letters - that "WILMA PREZZI WAS KILENYI". She stated that she had done all of Kilenyi's sculpture, signing his name, since becoming his student in 1932. Adding that she had been "FALSELY DECLARED DEAD" in 1962 and that "FABULOUS INS. [sic] ON MY LIFE WAS COLLECTED", the writer continued with poisonous statements and vehement swipes at Kilenyi, saying that he "was not a sculptor at all" and that he "could not so much as hold a pencil or draw". Given the tone of the letter and the number of libelous statements contained therein, it is difficult to put much credence in it.
19. Julio Kilenyi, letter dated March 22, 1958 to Frank Eliscu, National Sculpture Society. Photocopy courtesy the National Sculpture Society.
20. The only major award bestowed upon the artist was the National Sculpture Society's Lindsey Morris memorial prize for bas-relief sculpture in 1937.

NB At one point in Part I of our Kilenyi biography, his birth date was given as 1893. The correct year, as stated elsewhere in the article, is 1885.

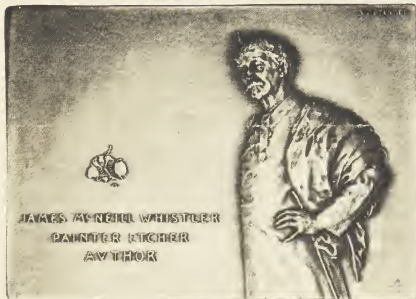
We are extremely grateful to *National Sculpture Review* Executive Editor Theodora Morgan for providing photocopies of reliefs by and correspondence relating to NSS fellow Julio Kilenyi.

The work discussed in our article is probably but a small fraction of the sculptor's lifetime output. We know of at least two dozen medals that we have not covered, including nine portraits in the Baseball Hall of Fame in Cooperstown, NY. A complete cataloging of Kilenyi's work is much needed.

THE WHISTLER WHO STRUTS ON V.D. BRENNER'S PLAQUETTE

Expatriate American artist, James McNeil Whistler (1834-1903), has been described as "a law unto himself", a man of genius who exhibited - and delighted in - "the defects of his qualities". 1

The essence of this description was deftly captured in a portrait plaque by a quieter man of genius, Victor David Brenner (1871-1924). Brenner's portrait of the impudent "Jimmy" Whistler has fascinated us for years, teasing us with questions: Did the two artists meet? Is it possible that Whistler sat for Brenner? Both questions remain unanswered.



JAMES MC NEIL WHISTLER by VICTOR DAVID BRENNER

The two men could have met in Paris. Brenner was there to study with Oscar Roty (1846-1911) from 1898 to 1903; Whistler, who made his home in London for most of his career, crossed the Channel late in life to return to the scene of his bohemian days, opening an art school in Paris with fellow U.S. expatriate Frederick Mac Monnies in 1898. Thus, although Brenner and Whistler may not have been birds of a feather, they had a common vocation, and they were in the same city at the same time. Then there is the matter of nationality - Victor Brenner was a Russian who became an American; James Whistler was an American who grew up in Russia. Certainly if they did meet, perhaps over one of Jimmy's famous pancake breakfasts, they would have had much in common upon which to spike a friendship, one of the short-lived ones for which the volatile Whistler was famed.

While Brenner's life remains a shadowy story, illuminated only by the little monuments in bronze by which he earned his bread and butter, Whistler was such a flamboyant figure that everyone who met him felt compelled to record the experience on paper. Jimmy's exploits made headlines during his lifetime, and art biographers continue to keep him alive by quoting his often waspish, sometime vitriolic words. Although we have yet to find the Whistler-Brenner connection, our search for it has been an entertain-

ing one. Here, to accompany his captivating portrait by Brenner, we share a few tidbits with you.

Whistler was eternally at war with the Art Establishment over actual or imagined slurs. When the judges at a Paris Salon had the audacity to award him a Third Class Medal, the testy genius promptly returned it with his "third class thanks".²

It was a shock to many of the older members of the staid Society of British Artists when the maverick Whistler was brought into the fold. One member in particular, a Mr. Horseley, R.A., spoke publicly and loudly against the unwholesome custom of drawing nude models. In order not to offend the old prudie when he lectured at the Royal Academy of Art, the students actually draped the legs of all the chairs and tables. The wicked Whistler could not resist: soon after his election to the SBA, he submitted a pastel of a nude and gleefully penned an accompanying note: "Horseley soit qui mal y pense."³

Somehow, Whistler managed to be elected president of the SBA. "At the first exhibition under his tenure the members awaited his arrival. When he came in he went straight to his own picture, studied it lovingly for fifteen minutes, turned, said, 'Bravo, Jimmy!' and left without looking at another painting."⁴

Such behavior grated harshly, and Jimmy found himself voted out at the next election. Claiming that his opponents "brought up the maimed, the halt, and the blind - all except the corpses, don't you know!" to vote against him, Whistler resigned. When several younger painters followed his lead, he crowed, "You see, the 'Artists' have come out and the 'British' remain."⁵

Logan Pearsall Smith, who did a stint as a stand-in for Whistler's portrait of the Comte de Montesquieu wrapped in a fur coat, observed:

"Whistler had not the slightest pity for his subjects: art was something sacred, and the sufferings of those in its service were a matter of complete indifference to him...His method, as I observed it, was first of all to arrange his subject with incredible pains and care, so that every detail was to his liking, and to paint it with infinite touches and retouches; and then, when it seemed finished and perfect in execution, to stand back, gaze at it, and cry, 'Ha!' and rush at it in a kind of fury and paint the whole thing out."⁶

Smith also recalled, "The paint brush was his appropriate weapon, and I remember once, when he was writing a series of outrageous letters, Mrs. Whistler's remarking that Jimmy would be all right if he could only be kept from the inkpot."⁷

But as Whistler himself said, "My nature needs enemies."

His most famous clash was with the celebrated art critic John Ruskin. Whistler, who referred to art critics as "an unnecessary evil", was understandably infuriated by Ruskin's published evaluation of Whistler's canvas, "Nocturne in Black and Gold: The Falling Rocket":

I have seen and heard much of cockney impudence before now, but never expected to hear a coxcomb ask 200 guineas for flinging a pot of paint in the public's face.

Whistler sued for libel. During the course of the highly publicized trial, the artist was badgered by Ruskin's council, Sir John Holker:

Holker: Did it take you much time to paint the *Nocturne in Black and Gold*? How soon did you knock it off?

Whistler: I beg your pardon?

Holker: I was using an expression which was rather more applicable to my own profession. How long do you take to knock off one of your pictures?

Whistler: Oh, I "knock off" one possibly in a couple of days - one day to do the work and another to finish it.

Holker: And that was the labor for which you ask 200 guineas?

Whistler: No, it was for the knowledge gained through a lifetime. 8

Whistler won the case, but the token award of one farthing hurt, and the court costs bankrupted him.

NOTES

1. *Print Collector's Quarterly* (VI No 1, 1911) p 32.
2. Sara Dodge Kimbrough, *Drawn From Life* (U. Mississippi Press, 1976) p 23.
3. T. Martin Wood, *Whistler* (London, n.d.) p 66.
4. Charles Simmons, "Getting the Last Word" *Art & Antiques* (April 1985) p 60.
5. Op.cit., Wood, pp 67-68.
6. Logan Pearsall Smith, *Unforgotten Years* (Little Brown 1939) pp 207-208.
7. Ibid. p 210.
8. Richard Gilman, "Americans Abroad", *American Heritage* (Oct. 1961) p 20.

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DECEMBER 1990



A MODERN DUTCH SCULPTOR: GUUS HELLEGERS
E.J. Leotti

The art world is much richer for the witty sculpture of Dutch artist Guus Hellegers. His work, five examples of which are reproduced in this issue, is characterized by freedom, joy and simplicity of line. The first piece, pictured above, is Hellegers' 1984 Medal of Honor for the town of Waalwijk, Holland. In the artist's words, "Waalwijk is the central town of the so-called 'Langstraat', a road of approximately 30 kilometers in length. For many generations, the most important industries in Waalwijk have been leather, and boots and shoes. The 'Langstraat' is represented in the line formed by the houses and the shoes on both sides from top to bottom." On the obverse are several important buildings, and on the opposite side is a progression of shoe designs from 1200 A.D. to the present.

The legend: MEH GAAT NIET ALLEEN OM / AAN TE KOMEN MAAR OOK / OM AL GAANDE / TE LEVEN translates to "You walk not only to arrive, but in walking you live your life."

Guus Hellegers lives with his wife and family in the small northeastern Netherlands town of Steggerda. He teaches at the Minerva Academy of Art in the nearby city of Groningen. Born in Teteringer in

THE MEDAL OF HONOR FOR WAAKWIJK
1984, CAST BRONZE, 80 X 80 MM
BY GUUS HELLEGERS



1937, Hellegers attended the Royal Academy of Arts in The Hague earning a scholarship to the National Higher Institute of Fine Arts in Antwerp, Belgium.

Besides sculpting and teaching, Hellegers was also art critic for the Leeuwarder *Courant* for three years. He has won many prizes for both his large format sculpture (Hellegers has done many commissioned monuments in his marvelously free and vigorous style) as well as his medals, and his work is in many private and public collections, notably the British Museum, the Museum of Medallistic Art in Wrocław, Poland, and the Royal Numismatic Collection in Leiden, the Netherlands.

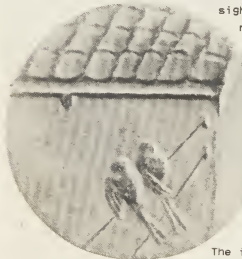
The portrait medal on the following page is of the rather unconventional eighteenth century scientist, Eise Eisinga, who, as Guus Hellegers explains, "built a complete planetarium in his livingroom, with the mechanism in the loft. A certain Reverend Alta of Bozum had predicted the end of the world through the conjunction of four planets on May 8, 1774. Eisinga, [who] wanted to prove to the people

that this was all nonsense", devoted seven years to building his personal planetarium. Around the portrait are the twelve symbols of the Zodiac.



The reverse shows the position of the planets on May 8, 1774 in Aries, each in its correct declination." Artist Hellegers celebrated the bicentennial of the completion of Eisinga's Franeker Planetarium with the limited edition (200) 80 mm cast bronze medal in 1981.

With "Young Birds" Hellegers captures an everyday sight that most of us ignore, a pair of adult birds intent on coaxing their fledglings to leave the nest.



The obverse is a "bird's eye view" of two swallows perched on a wire their backs to us as they stare at their nest, a small lump plastered to the eaves of a house.

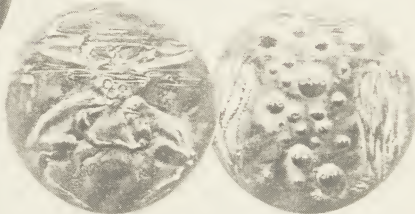
The idea of the building is suggested by the simplest of lines - one horizontal surmounted by rectangular dabs that have taken on the solidity of roofing tiles, and a swipe of a vertical to indicate the building's corner. The feeling of space is enhanced by the lack of detail, boundary or border and by the double diagonal line of the wires that lead our eye "deep" into the scene to the building.

On the reverse, we peer directly into the tiny nest of squabbling fluttering baby birds where the cramped feeling is emphasized by



a restrictive border packed with words: VERLANGEN NAAR DE EINDER. MET NEST WORDT TE KLEIN. (Translation: Longing for the skyline. The nest is getting too small). "The Young Birds" is a 46 mm cast bronze medal. A 1981 example, with different reverse, was exhibited at FIDEM '87 in Colorado Springs. The artist worked the improved reverse, shown here, in 1988.

The third round format medal is a 1984 work entitled "Quamvis Sub Aqua". On the front, two frogs face



each other under water, and on the opposite side, rising between waving fronds of water plants, are the frogs' air bubbles which contain a quote from Ovid: QUAMVIS SUB AQUA, SUB AQUA MALEDICERE TEMPTANT (Translation: Though under water, they try to talk scandal under water). As the artist explains, in "sub aqua" you can hear the sound of the croak of the frog. The bronze medal is cast, 63 mm.

The final piece, a plaquette entitled "Gone With the Wind", won second prize at the 1981 International Art Medal Competition in Locarno, Switzerland. On one side, a nude woman sunbathes on a reclining chair, while the adjacent recliner is empty, or, in Guus Hellegers' poetic words, "filled with wind".



The reverse of the medal is the bottom of the reclining chairs, the sunbather's bare feet on the rungs of one, and a pair of shoes beneath the other. This medal, also cast, measures 53 x 53 mm.

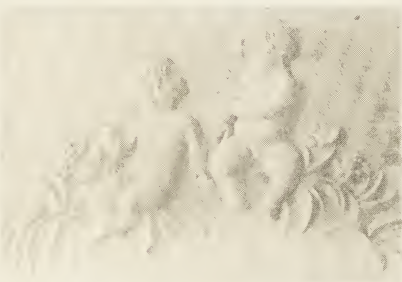
EDITOR'S NOTE: We are extremely grateful to Guus and Marion Hellegers for providing photographs of and information about the artist's innovative and delightful medals.



PORTRAIT OF JULIA RIES, 1916

GERTA RIES WIENER - AN EXTRAORDINARY ARTIST

Just twenty years ago Gerta Ries Wiener designed her first medal, but her career in art goes back a bit farther: a decade before Lindbergh flew solo across the Atlantic young Gerta was modelling delicate figurines for the Schwarzburg Porcelain Works in Germany. In 1916 she sculpted the soft relief portrait of her sister Julia, above, and in 1919, she modelled the fat little putti (shown below) as an over-the-door decoration for the dining room of a wealthy Berlin cigarette manufacturer.



Other facets of the artist's career have included portrait busts, illustrations for children's books, greeting cards, and one-of-a-kind lifelike "portrait dolls". In the 1920's she illustrated special exercise books for women. The exercises, worked out scientifically by a brilliant American woman doctor, were designed to be performed in the nude. Gerta herself posed for the book's cover, modestly attired in a garment of her own invention - the world's first bikini.

Born in England, Gerta Ries was the oldest of five children who were encouraged by their mother, an

PHOTOGRAPHS
ON THIS PAGE
COURTESY
THE ARTIST



PORTRAIT OF GOAPELE, 1985

excellent portrait painter, to pursue careers in art. When Gerta was a child the family moved to Germany. As she says, "I was (and still am) a 'British subject'. Therefore, when I applied to enter the Academy of Fine Arts in Berlin after I left school in 1915, I was not accepted as a 'enemy alien'. So I studied privately with three very prominent artists, Mrs. Kate Soder, in drawing and painting, Professor Paul Scheurich in sculpture, and Professor Lucian Bernhard in commercial art and lettering. When I came to New York in 1921 I went to the Art Student's League...to study wood sculpture, but I didn't get very far with it because I was too busy making a living."

Making a living involved "battling Art Directors, a horror I faced whenever I went job hunting, trying to convince them that I could deliver what they needed." One of Mrs. Wiener's vivid recollections of such a trauma is of her work for the "Schick Campaign" for inoculation against diphtheria. "When I got this commission," she relates, "I took the rough sketches to the almighty Art Director of the Metropolitan Life Insurance Company, as a good artist always is obliged to do, and he raised his arms to heaven and said: *Miss Ries, we can't put wooden dolls on our folders - we want real people - nobody ever made anything like this!*"

The young artist refused to back down. A heated discussion ensued, in which she convinced him that precisely *because* no one had ever done it that way *he should!* 85 million folders were distributed, their message heeded because of the colorful wooden dolls. Metropolitan Life's campaign to save the nation's children from diphtheria was highly successful. "The almighty Art Director," reports the artist, "was very happy with the results."

That was in 1924. Sixty-five years later, in a remarkable turn of fate, Gerta Ries Wiener was chosen to design a medal to honor the dedicated doctor who helped rid the world of diphtheria. Her medal of Dr. Béla Schick is the tenth portrait she has created for the Magnes Museum in Berkeley, California (see Magnes Museum list). Her first design for the Museum's Jewish-American Hall of Fame series was Justice Louis Brandeis, shortly after her move to California in 1971. Her brother, Victor Ries, a prominent silversmith, created the initial medal in the series, and it was he who brought Gerta's work to the attention of director Mel Wacks.

Gerta Wiener's extraordinary dedication to her art is exemplified by her 1982 medal for the Hall of Fame series - a portrait of violinist Isaac Stern. Dissatisfied with the photographs at her disposal, the sculptor went to the movies. After sitting through several showings of *From Mao to Mozart*, a film of Isaac Stern's concert tour through China, she went home and created the portrait from memory.

Hall of Fame Director Mel Wacks has high praise for the artist who has created nearly half of the medals for the series. "Gerta's medallion portraits have always been excellent likenesses, sculptured with great sensitivity. The portrait of Adolph Ochs, publisher of the *New York Times*, is the most life-like I have ever seen on a medal. My favorites are her reverses such as the immigrants first viewing the Statue of Liberty (reverse of Emma Lazarus), or the more than dozen children of all ages, from toddler on up on the back of the Henrietta Szold medal, or the lively young girl on the reverse of the Schick medal. She has also produced some excellent 'architecture' such as the old Carnegie Hall marquee on the Isaac Stern tribute, or the Supreme Court building facade on the Cardozo medal."

Gerta Wiener's medals have been exhibited at the Smithsonian Institution, FIDEM congresses in the United States and abroad, and at the San Francisco Mint. A copy of her Schick medal is on display with other AMSA members' work at the Newark Museum, and her terra cotta portrait medallion of Newark Museum founder, John Cotton Dana, has recently joined the permanent collection there. [Please see *Newark Museum* article on page 7.]

Late 1990 finds Mrs. Wiener sculpting a portrait of Ernestine Rose for the Magnes Museum, a project that she describes emphatically as "my very last medal". Will she retire completely from her long career in art? Heavens no, replies Mrs. Wiener, "I have so many other projects I want to finish - or start!"

EDITOR'S NOTE: We extend our warmest thanks to Mrs. Wiener for her patient and gracious assistance with the foregoing article.



GERTA WIENER AT THE MAGNES MUSEUM DEDICATION OF
HER PORTRAIT OF BELA SCHICK, NOVEMBER, 1990
Photo courtesy Mel Wacks

SCHICK MEDAL IS 22ND IN MAGNES HALL OF FAME SERIES

The Jewish-American Hall of Fame series was launched in 1969 with a design by Victor Ries in commemoration of the Museum's namesake, Rabbi Judah L. Magnes. Ries, who is best known for his religious decorative art, was given free rein with the piece, which features a rendering of Rabbi Magnes' beloved Hebrew University on the obverse and the words SEEK TRUTH WITHOUT FEAR on the reverse. Ries's innovative trapezoidal shape has remained a constant and unique feature of all but two of the subsequent issues in the series, now in its 22nd year. [Note] Subjects thus far have included Golda Meir, George Gershwin, Albert Einstein and Levi Strauss.

Besides Victor Ries and Gerta Ries Wiener, artists commissioned for the Hall of Fame series include Robert Russin, Jacques Schnier, Hal Reed and Marika Somogyi. Russin was selected to model a portrait of Alfred Einstein (#2 in the series) following a one-man show of his sculpture at the Magnes Museum. Schnier, who has been creating award-winning sculp-

ture since 1928, gained fame among numismatists with his 1936 commemorative half-dollar for the opening of the San Francisco-Oakland Bay Bridge. Hal Reed is the creator of the 83rd issue of the Society of Medalists, and Marika Somogyi, 1987 recipient of the American Numismatic Association's Excellence in Medallion Sculpture Award, is responsible for dozens of innovative medals, including a triple medal of Bach, Handel and Scarlatti. The Magnes roster of artists is an impressive one indeed.

The unusually shaped medals are large - 2 inches in diameter, weighing close to 3 troy ounces; each is individually serial numbered on the edge. Most medals have been limited to an edition of well under 500 in bronze (see list below) and fewer than 200 in silver. In addition, a small mintage in gold has been available to more serious collectors since the 9th issue (Touro Synagogue by Victor Ries) in 1977.

Large versions of the medals may be seen on display at the Magnes Museum, 2911 Russell Street, Berkeley CA 94705. The museum is open daily except Saturday and holidays. A list of the Hall of Fame series follows this article.

Jewish-American Hall of Fame Director, Mel Wacks, describes the latest medal in the series: "The obverse design features artist Gerta Wiener's sensitive portrait of Dr. Schick, with his gentle smile,



comforting a young patient. His name and dates (1877-1967) are inscribed. The reverse depicts a playful girl plus a meaningful quote from the Talmud: THE WORLD IS KEPT ALIVE BY THE BREATH OF CHILDREN. It was this Talmudic concept that Bela Schick used to help persuade his father to allow him to pursue a continued education in pediatrics rather than join the family grain merchant business....for which millions of healthy children can be thankful."

Copies of the limited edition Schick medals (300 bronze, 180 silver, and a small number in 10 karat gold) may be ordered directly from the Magnes



REVERSE OF THE SCHICK MEDAL FOR THE MAGNES MUSEUM

Museum for \$25, \$85 and \$1085 respectively. One half of the purchase price is a tax deductible contribution. Please contact Mel Wacks, 5189 Jeffdale Ave., Woodland Hills, CA 91364.

MEDALS IN THE MAGNES MUSEUM'S JEWISH-AMERICAN HALL OF FAME SERIES

| YEAR | SUBJECT | SCULPTOR | EDITION (Bronze) |
|------|--------------------|-----------------|---------------------|
| 1969 | Judah Magnes * | Victor Ries | 585 |
| 1970 | Albert Einstein | Robert Russin | 810 |
| 1971 | Louis Brandeis | Gerta Wiener | 430 |
| 1972 | George Gershwin | Robert Russin | 450 |
| 1973 | Haym Salomon * | Paul Vincze | 950 |
| 1974 | Herbert Lehman * | Jacques Schnier | 450 |
| 1975 | Gershon Seixas | Gerta Wiener | 250 |
| 1976 | Henrietta Szold | Gerta Wiener | 300 |
| 1977 | Touro Synagogue | Victor Ries | 250 |
| 1978 | Golda Meir | Gerta Wiener | 465 |
| 1979 | Levi Strauss | Hal Reed | 400 |
| 1980 | Jonas Salk * | Hal Reed | 300 |
| 1981 | Rebecca Gratz * | Gerta Wiener | 330 |
| 1982 | Isaac Stern * | Gerta Wiener | 320 |
| 1983 | Emma Lazarus | Gerta Wiener | 450 |
| 1984 | Isaac Singer * | Russin/Fisher | 350 |
| 1985 | Adolph Ochs | Gerta Wiener | 400 |
| 1986 | Columbus & Jews | Paul Vincze | 500 |
| 1987 | Benjamin Cardozo * | Gerta Wiener | 400 |
| 1988 | Uriah Levy * | Hal Reed | 350 |
| 1989 | Benny Goodman | Marika Somogyi | 300 |
| 1990 | Dr. Bela Schick * | Gerta Wiener | 300 |

Medals with a star (*) are still available for purchase. A few silver medals are also still available, including Gerta Wiener's portrait of Adolph Ochs. For more information and prices, please contact Mel Wacks whose address is above.

NOTE: The two exceptions to the unique trapezoidal format of the Hall of Fame series are the round Haym Salomon and Columbus medals, both designed by British artist Paul Vincze.

By special arrangement with the Society of Medalists, Presidential Coin and Antique Company of Alexandria, Virginia, is now offering recent Society of Medalists issues to its clients. Presidential, for many years a reliable source of historic American and European medals by direct sale and at auction, began dealing in older art medals about five years ago. Now, through a unique agreement with the Society, Presidential is offering eleven SOM medals, #111, Donald DeLue's 1985 "Bursting the Bounds", through #121, Eugene Daub's 1990 "Fire and Ice". Newer issues will be added to the list as they are released. The bronze medals, each limited to an edition of 2500, are offered at the Society's original issue price of \$50.

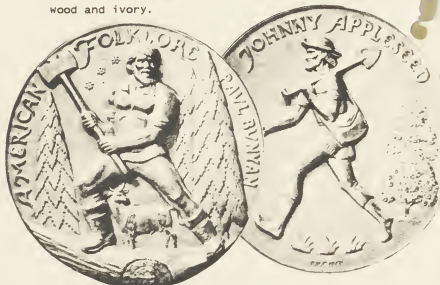
H. Joseph Levine, owner of Presidential, stresses that the firm will continue to deal in earlier SOM art medals, encouraging collectors to contact him with their want lists. When you do so, be sure to ask to be placed on his auction mailing list. For details: H. Joseph Levine, Presidential Coin & Antique Co., 6550-I Little River Turnpike, Alexandria, VA 22312; 703 354-5454; FAX 703 914-0547.

BRUNO MANKOWSKI

The much-honored painter, sculptor and medallist, Bruno Mankowski, was born on October 30, 1902 in Berlin. He studied first with his father, a sculptor, and at the Municipal Art School in Berlin. After coming to the United States in 1928, the young man continued his art study at the Beaux-Arts Institute of Design in New York.

Throughout the 1930's and 1940's, Mankowski exhibited so widely that the list seems endless - at the Corcoran Gallery of Art (1935), the National Academy of Design (1940-42), the Metropolitan Museum of Art (1942), the National Sculpture Society (1939-1942, 1946), and the 1945 New Jersey State Exhibition, to name a few. His list of awards is even longer, and most impressive. They include the Louis Bennett prize of the National Sculpture Society in 1953, the 1960 Lindsey Morris Memorial prize from Allied Artists of America, the American Numismatic Society's Saltus medal also in 1960, the Daniel Chester French Award from Allied Artists of America in 1964, and the Numismatic Art Award from the American Numismatic Association in 1980. The artist was a full member of the National Academy of Design, a fellow of the National Sculpture Society, a member of the Architectural League, the American Numismatic Society, the American Artists Professional League, and Allied Artists of America. The 87-year-old sculptor died on July 31, 1990.

A WPA artist, Mankowski's work decorates the Chesterfield, S.C. Post Office and the Washington, D.C. Department of Agriculture and Post Office Department buildings. He also sculpted in the round in marble, wood and ivory.



AMERICAN FOLKLORE BY BRUNO MANKOWSKI
Photos courtesy Richard Kressin

Mankowski's many medals include the 79th issue of the Society of Medalists in 1969. In the leaflet accompanying the medal (shown above), the artist described his creation as a symbol of America's pioneer spirit: folklore hero Paul Bunyan stands for "American bigness, energy and power", while Johnny Appleseed is a hero of "endurance, voluntary and creative action". The figures and the stylized trees behind them are drawn in a clear, illustrative manner, the bulk of the woodsman on the front contrasting with the spare poetic wanderer on the reverse.

Mankowski's winning design for Medallic Art Company's 50th Anniversary commemorative in 1950, is in the classical Greek style. On the obverse is a winged head of Minerva cowled with a panther skin.



The carved head is depicted in the process of reduction to the face of a medal by use of a pantograph. The reverse repeats the obverse as a completed medal in the palm of an upraised hand backed by a laurel branch, the dates 1900 and 1950 in the field on either side. Below is a simple two-line inscription: MEDALLIC ART COMPANY / 50TH ANNIVERSARY. His George Washington Carver medal is a double portrait of the black scientist and humanitarian, a Renais-

sance-style profile on the obverse, backed by a sharply defined study of Carver at work in his laboratory, flanked by sweet potato and peanut plants. A medallic work of an entirely different concept is Mankowski's high relief "St. George and the Dragon". Executed in ivory, the medallion would look at home in the apse of a medieval church.

EDITOR'S NOTE: Thanks are due to Bruno Mankowski's nephew, Richard Kressin, for providing information about the artist and photographs of his work.

AMSA MEDALS STAR AT NEWARK MUSEUM

The newly-remodeled Newark Museum is currently hosting a special exhibition of work by members of AMSA (the American Medallic Sculpture Association). Augmented by selections from the museum's collection, "Medals and Medallic Sculpture" showcases nearly 200 pieces, many of startling unconventional design. Among the AMSA artists represented are Marcel Jovine, Kira Od, Robert Weinman, Merlin Szosz, recent Saltus Award winners John Cook and Kiichi Uryu, and Gerta Wiener.

One of the small reliefs by the latter was commissioned by retiring numismatic curator, Dorothy Budd Bartle, for donation to the Newark Museum's permanent collections. The terra cotta portrait, shown here, is of the museum's beloved founder, John Cotton Dana. Gerta Wiener was able to call on her memory in modelling the subject - in 1923 she sculpted his portrait bust in the round from life.



JOHN COTTON DANA by GERTA RIES WIENER
Collection of the Newark Museum
Gift of Mr. & Mrs. Wilmot T. Bartle 1990

"Medals and Medallic Sculpture" will be augmented by live demonstrations of the medal-making process: Leonda Finke (working in plaster) on January 5; Jean Schonwalter (wax casting) on January 10; and E. Richard Bonham (pewter casting) on January 12.

The Newark Museum is open from noon to 5 Wednesday through Sunday. Admission is free. For further information about the "Medals and Medallic Sculpture Exhibit" which will run through February 12, 1991, you may contact the Museum at 49 Washington St., Newark, NJ 07101; 201 596-6550.

AUTHOR SEEKS HOLMESIANA INFORMATION

Information about tokens and medals of Sherlock Holmes is sought for a book on the subject. Please contact: Edward C. Rochette, Vice President, American Numismatic Association (ANA), Box 7083, Colorado Springs, CO 80933; 719 475-7979; FAX: 719 577-4454.

AUCTION NEWS

INGRID O'NEIL entered the auction arena with her first Mail Bid Auction held on December 8. Ms. O'Neil, who has been selling medals by mail for many years, gathered together a fine selection of modern Olympic Games medals, pins and badges, as well as more than 100 historical and art medals from around the world. Every piece, from the lovely 1895 Photo Club of France plaque by Paul Rousset (Lot #63) to a bakelite model of the 1936 Olympic Games site in Berlin (Lot #206), was illustrated clearly in the sparkling little catalog. Ingrid O'Neil's next mail bid sale, held in conjunction with the third National Olympic Collectors Convention in Los Angeles, will take place in July, 1991. Consignments for this auction will be welcome. Contact: Ingrid O'Neil, Box 962, East Lansing, MI 48826, Tel. 517 337-1569 & 517 337-7638 (FAX).

PRESIDENTIAL COIN & ANTIQUE's latest auction, consisting primarily of early American medals from the collection of Ambassador Middendorf, also took place on December 8. Of prime interest was an original silver striking of Pierre DuVivier's "Washington Before Boston" medal (Lot #032) which was expected to bring in excess of \$18,000. Other important early U.S. Mint items included the Somers medal by C.C. Wright in silver (Lot #028) and in copper (Lot #029). As always, H. Joseph Levine's catalog is packed with information and well worth owning. Mr. Levine is seeking consignments for his 50th sale, which will feature "a major collection of American art medals" to be held in June, 1991. For information contact: H. Joseph Levine, Presidential Coin & Antique, 6550-I Little River Turnpike, Alexandria VA 22312, Tel. 703 354-5454 & 703 914-0547 (FAX).

D. Wayne Johnson is no longer with COLLECTORS' AUCTIONS, LTD. Please address all correspondence to Christina Burnham at their new address: 40 North Main St., Old Saybrook CT 06475, Tel. 203 395-1239.



HOMAGE TO COLLECTORS by JOHN LOBBAN for BAMS, 1990
Photographs courtesy Trustees of the British Museum

ANOTHER DAZZLING ISSUE OF 'THE MEDAL'

As many of our readers are aware, one of the most elegant art periodicals around is *The Medal*, a semi-annual publication of the British Art Medal Trust in association with FIDEM (Fédération Internationale de la Médaille). Between sleek ebony covers adorned with full color photographs of John Lobban's silver *Homage to Collectors*, the Autumn 1990 issue is a wealth of information compiled by scholars from around the globe. These include two 'father and son' articles; the first, by Marjan Scharloo, surveys the work of the 18th century Dutch team of Martinus and Johan George Holtzhey, while the second, by Rainer Grund (in German) covers the work of the modern Australian medallist, Michael Mészáros and of his father, Andor. Also in German is an article on the medals of Frederick III of Saxony by Paul Arnold. Antony Griffiths contributes Part II of 'The Origins of Napoleon's *Histoire Metallique*' while Anne Barbeau Gardiner writes about Christopher Adolfszoon's 1667 Peace of Breda medal, 'The Medal That Provoked a War'.

All of the articles are amply illustrated, as are other features which include a survey of late 19th century Hungarian medals, a book review section, and brief biographies of British Art Medal Society (BAMS) members whose recent work is offered for sale. The delightful cover medall, 'Homage to Collectors', is described by artist John Lobban as being "in honour of those who support medallists - the collectors." The obverse is Lobban's version of



two types of collector: a magpie "who has picked up something way beyond his means" - Pisanello's medal of John Paleologos - represents the impulse-buyer, while an industrious squirrel burying another more modest medal, stands for the investment collector. The reverse image of a bearded fellow filling his butterfly net with medallistic treasures represents "another aspect of collecting, the sheer joy of the chase." The medal is unusual in that it was first worked in wax and then reworked in a silver model from which a bronze master cast has been made.

'Homage to Collectors' is available to BAMS members for £40 and to non-members for £60. An annual membership in BAMS, which includes a subscription to *The Medal*, can be had for a donation of as little as £15, but one must agree to purchase at least one Members Medal during the year. A one-year subscription to *The Medal* alone is £20. Checks should be payable to British Art Medal Trust, and those not drawn on a U.K. bank in pounds sterling must include an additional £5 to cover bank charges. For further information, write to: John Cooke, 7 Amersham Road, Beaconsfield, Bucks, HP9 2HA, U.K.

THE MEDALLIST

VOLUME 7 NUMBER 3 DECEMBER 1990

The Medallist, devoted to the art and history of the medal, has been published every quarter since June, 1984. Copyright: Irwin Batter, Publisher, and E.J. Leotti, Editor. Subscription rates are \$6 per year within the United States, \$10 foreign. Address inquiries, manuscripts and subscription orders to:

The Medallist, Box 276, Langlois, OR 97450.

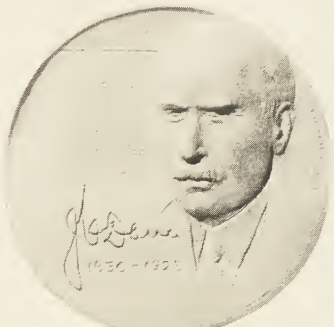
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INGRID O'NEIL entered the auction arena with her first Mail Bid Auction held on December 8. Ms. O'Neil, who has been selling medals by mail for many years, gathered together a fine selection of modern Olympic Games medals, pins and badges, as well as more than 100 historical and art medals from around the world. Every piece, from the lovely 1895 Photo Club of France plaque by Paul Roussel (Lot #63) to a bakelite model of the 1936 Olympic Games site in Berlin (Lot #206), was illustrated clearly in the sparkling little catalog. Ingrid O'Neil's next mail bid sale, held in conjunction with the third National Olympic Collectors Convention in Los Angeles, will take place in July, 1991. Consignments for this auction will be welcome. Contact: Ingrid O'Neil, Box 962, East Lansing, MI 48826, Tel. 517 337-1569 & 517 337-7638 (FAX).

PRESIDENTIAL COIN & ANTIQUE's latest auction, consisting primarily of early American medals from the collection of Ambassador Middendorf, also took place on December 8. Of prime interest was an original silver striking of Pierre Duvivier's "Washington Before Boston" medal (Lot #032) which was expected to bring in excess of \$18,000. Other important early U.S. Mint items included the Somers medal by C.C. Wright in silver (Lot #028) and in copper (Lot #029). As always, H. Joseph Levine's catalog is packed with information and well worth owning. Mr. Levine is seeking consignments for his 50th sale, which will feature "a major collection of American art medals" to be held in June, 1991. For information contact: H. Joseph Levine, Presidential Coin & Antique, 6550-I Little River Turnpike, Alexandria VA 22312, Tel. 703 354-5454 & 703 914-0547 (FAX).

D. Wayne Johnson is no longer with COLLECTORS' AUCTIONS, LTD. Please address all correspondence to Christina Burnham at their new address: 40 North Main St., Old Saybrook CT 06475, Tel. 203 395-1239.



HOMAGE TO COLLECTORS by JOHN LOBBAN for BAMS, 1990
Photographs courtesy Trustees of the British Museum

ANOTHER DAZZLING ISSUE OF 'THE MEDAL'

As many of our readers are aware, one of the most elegant art periodicals around is *The Medal*, a semi-annual publication of the British Art Medal Trust in association with FIDEM (Fédération Internationale de la Médaille). Between sleek ebony covers adorned with full color photographs of John Lobban's silver *Homage to Collectors*, the Autumn 1990 issue is a wealth of information compiled by scholars from around the globe. These include two 'father and son' articles; the first, by Marjan Scharloo, surveys the work of the 18th century Dutch team of Martinus and Johan George Holtzhey, while the second, by Rainer Grund (in German) covers the work of the modern Australian medallist, Michael Mészáros and of his father, Andor. Also in German is an article on the medals of Frederick III of Saxony by Paul Arnold. Antony Griffiths contributes Part II of 'The Origins of Napoleon's *Histoire Metallique*' while Anne Barbeau Gardiner writes about Christopher Adolfszoon's 1667 Peace of Breda medal, 'The Medal That Provoked a War'.

All of the articles are amply illustrated, as are other features which include a survey of late 19th century Hungarian medals, a book review section, and brief biographies of British Art Medal Society (BAMS) members whose recent work is offered for sale. The delightful cover medal, 'Homage to Collectors', is described by artist John Lobban as being "in honour of those who support medallists - the collectors." The obverse is Lobban's version of



two types of collector: a magpie "who has picked up something way beyond his means" - Pisanello's medal of John Paleologos - represents the impulse-buyer, while an industrious squirrel burying another more modest medal, stands for the investment collector. The reverse image of a bearded fellow filling his butterfly net with medallist treasures represents "another aspect of collecting, the sheer joy of the chase." The medal is unusual in that it was first worked in wax and then reworked in a silver model from which a bronze master cast has been made.

'Homage to Collectors' is available to BAMS members for £40 and to non-members for £60. An annual membership in BAMS, which includes a subscription to *The Medal*, can be had for a donation of as little as £15, but one must agree to purchase at least one Members Medal during the year. A one-year subscription to *The Medal* alone is £20. Checks should be payable to British Art Medal Trust, and those not drawn on a U.K. bank in pounds sterling must include an additional £5 to cover bank charges. For further information, write to: John Cooke, 7 Amersham Road, Beaconsfield, Bucks, HP9 2HA, U.K.

THE MEDALLIST

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The Medallist, Box 276, Langlois, OR 97450.

THE MEDALLIST

P.O. BOX 276 - LANGLOIS, OREGON 97450 - (503) 348-2357

E.J. LEOTTI
EDITOR

January 28, 1991

Dear *Medallist* Subscriber,

Due to rising costs and increasing frustrations in production, we have made a sad decision: after seven and a half years, we are suspending publication of *The Medallist*. There will be no March, 1991, issue.

If you are owed a refund on your subscription, a check is enclosed with this letter. — *rec'd \$375 - then ch #0316*

We want to extend our thanks to all of you, especially to those readers who provided invaluable assistance in submitting articles and other information. We appreciate your loyal support and look forward to a rebirth of our periodical at some time in the future.

Sincerely,

Elaine J. Leotti

Elaine J. Leotti
Editor

*Our refund check was
from the Society's account
to the editor
P.O. Box 276
Langlois
97450*

*I deposited #0316 into
our Library Account
2/12/92
JRS*

Dear Mr. Shea -

Your missing Dec '90 issue is enclosed with my apologies. You have been a loyal reader from the beginning - I hate to have to say good-bye.

Yours,
Elaine